



# MARTIN WAGNER'S Hepcats

NUMBER 11 MAY 1998



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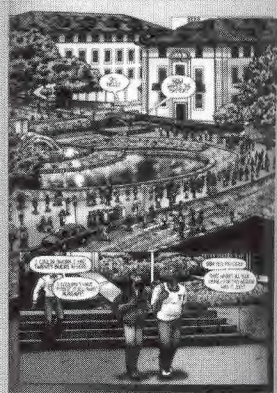
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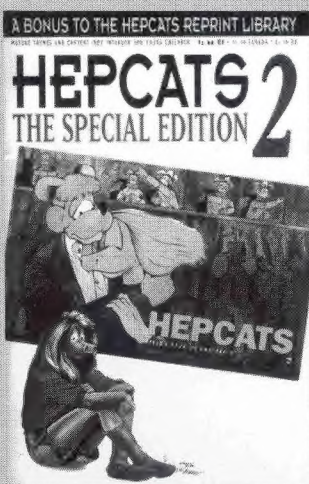
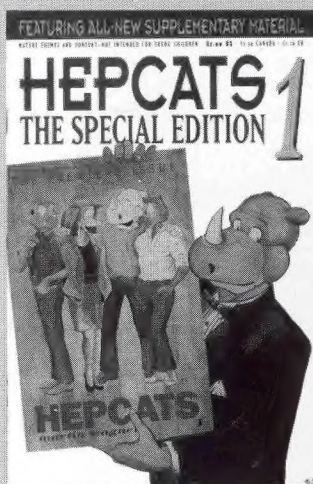
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# Hepcats Snowblind

CREATED, WRITTEN & ILLUSTRATED BY  
**MARTIN WAGNER**

ORIGINALLY PUBLISHED BY  
DOUBLE DIAMOND PRESS, JANUARY 1994

ISSUE NUMBER 11  
MAY 1998

## Chapter 9 Exorcism (a)



ANTARCTIC PRESS  
SAN ANTONIO, TEXAS



# HEPCATS 11

## CREATOR'S COMMENTARY TO 1998 EDITION

(These introductions are provided by Martin Wagner as exclusives to the Antarctic Press reprints of *Hepcats*' first 12 issues. You might want to read the story beforehand, to avoid possible spoilers.)

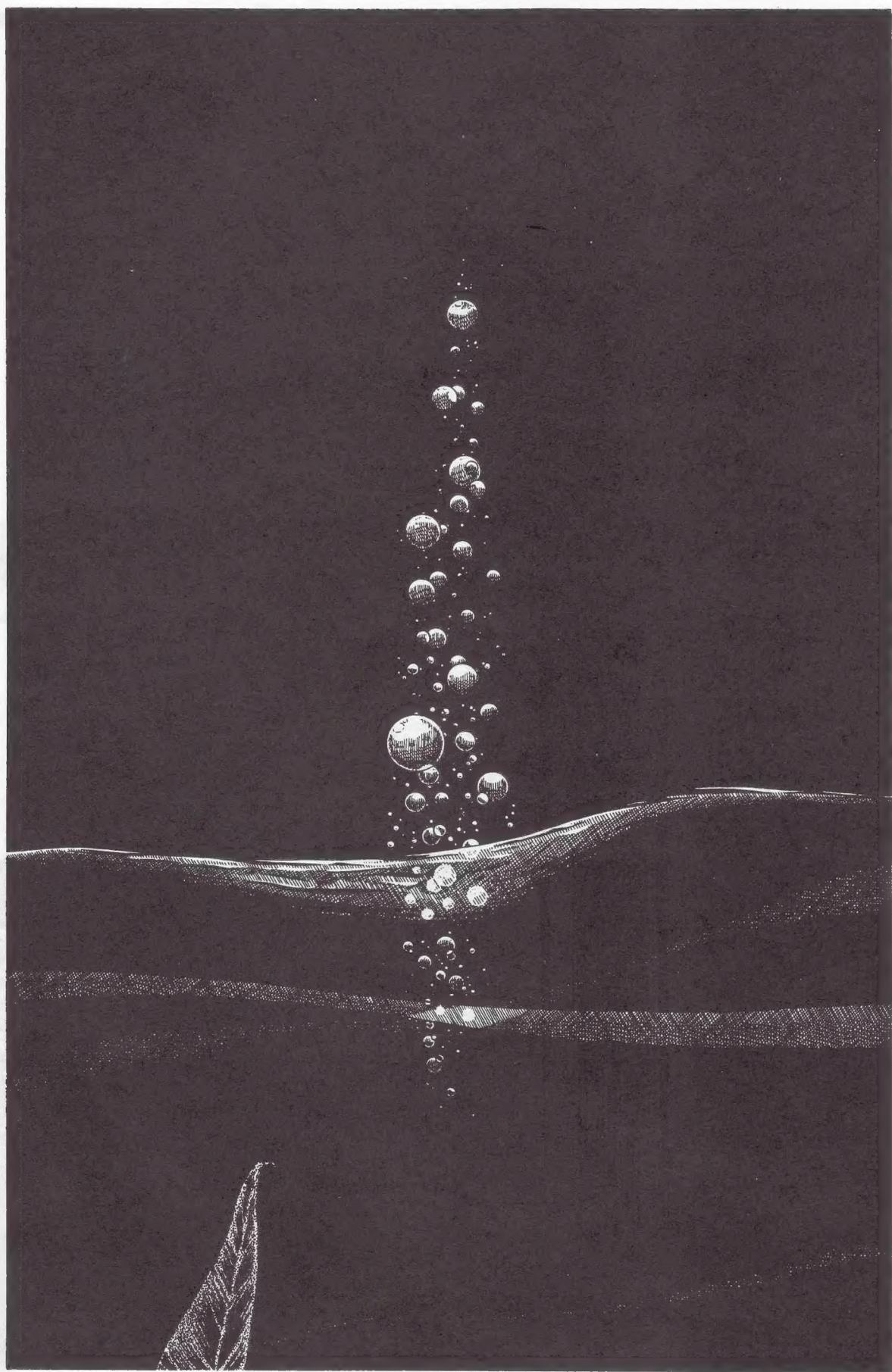
Those of you who have gotten used to my long-windedness on this page might be surprised to hear that I haven't really much to say about this issue, which only happens to be the most well-known and well-received of *Hepcats*' initial twelve. It's just that, as the cliché goes, I think this issue speaks for itself. It was a huge experiment that took a year to produce (resulting in the most concentrated rage from the fan camp regarding my slowness I've ever encountered) and that paid off in spades. Except, of course, for the expected awards nominations. Now, I truthfully don't give much of a shit for awards. They are, in the comics business, anyway, polite gestures at best that your work is regarded highly by your peers. The comics industry's awards aren't like the Oscars. I mean, if an actor or director wins an Oscar, then suddenly that person's career is assured (in most cases) and actors can suddenly go on to command \$20 million salaries and the pick of Hollywood's A-list productions. If a cartoonist wins an Eisner, he has a pretty plaque to put on his wall and the fans keep buying *Spawn* and *X-Men* like they always have. Most comics fans neither know what the Eisners are and wouldn't care if they did. But you know, considering the amount of acclaim this issue got when it came out, at that time I felt a Harvey or Eisner nomination would have been a nice gesture, and much appreciated, particularly in light of the fact everyone I talked to told me *Hepcats* #11 was a shoo-in for Best Single Issue. When that didn't happen, a quick reality check was in order, which revealed the Eisners are basically a cliquish sort of affair awarded to books and artists whose level of buzz (not quality of work, always, though artists who do win are good at what they do) merited nomination. And so, despite the reaction in the industry to issue #11, the fact was that, with a release schedule of roughly twice a year, *Hepcats* as a whole wasn't generating the buzz that *Bone*, *Strangers in Paradise*, *Sandman* and other books like that were generating. So, no nomination. Shame, really. Some folks will hop to say, right on cue, "See, Wagner, it's your fault as always. See what happens when you don't put out issues fast enough?" Well, sorry Charlie, but I produce issues with my definition of excellence in mind, and if I want to take my time doing so, I will, and if you don't like it, tough titty said the kitty. As long as the milk's still good.

But the Eisners are a clique, a fact rammed home a couple of years ago by my pal Neil Gaiman, who finally threw up his hands one day and announced that maybe the Eisner committee ought to create new categories like Best Writer Who Isn't Neil Gaiman and Best Regular Series That Isn't *Sandman*. (Neil is a generous fellow at heart, and the cynical little demon inside of me would like to think that perhaps one reason he pulled the plug on *Sandman* so early was to spare himself the embarrassment of hauling home a double armload of awards every year while dozens of highly talented and deserving creators were left wanting.) So after 1994 I pulled a Spike Lee and decided I just wouldn't send in my books for consideration. After all, it's not as if winning an Eisner would shoot my sales through the roof, so what use are they—particularly when you consider the ceremony itself takes up about four hours of a perfectly good San Diego Comic Con evening that I'd rather spend hanging out with my friends, getting shitfaced at Dick's Last Resort in the Gaslight district, and then finding a party to crash. Every enthusiastic fan letter I get is worth 20 Eisners.

I want a book that stands on its merits as a work of art, not one that gets attention through media hype. And that is what I have endeavored to create. If you think this is an excellent comic, or even just a pretty good comic, then that's all I care about; I don't need the psychological security blanket of a plaque on my mantle. Gary Groth wants you to believe self-publishers were all hustlers (and I would respond by suggesting that if Gary did a little better job of hustling himself, Fantagraphics wouldn't be having to shitcan cool comics like *Poot* and *Villa of the Mysteries* on account of lousy sales); all I ever wanted to do was a good comic book whose popularity was rooted in the simple fact of its being good. The appreciation of a reader is all the award any artist needs to be satisfied with.

E-mail correspondence to Martin Wagner: [hepcats@eden.com](mailto:hepcats@eden.com)

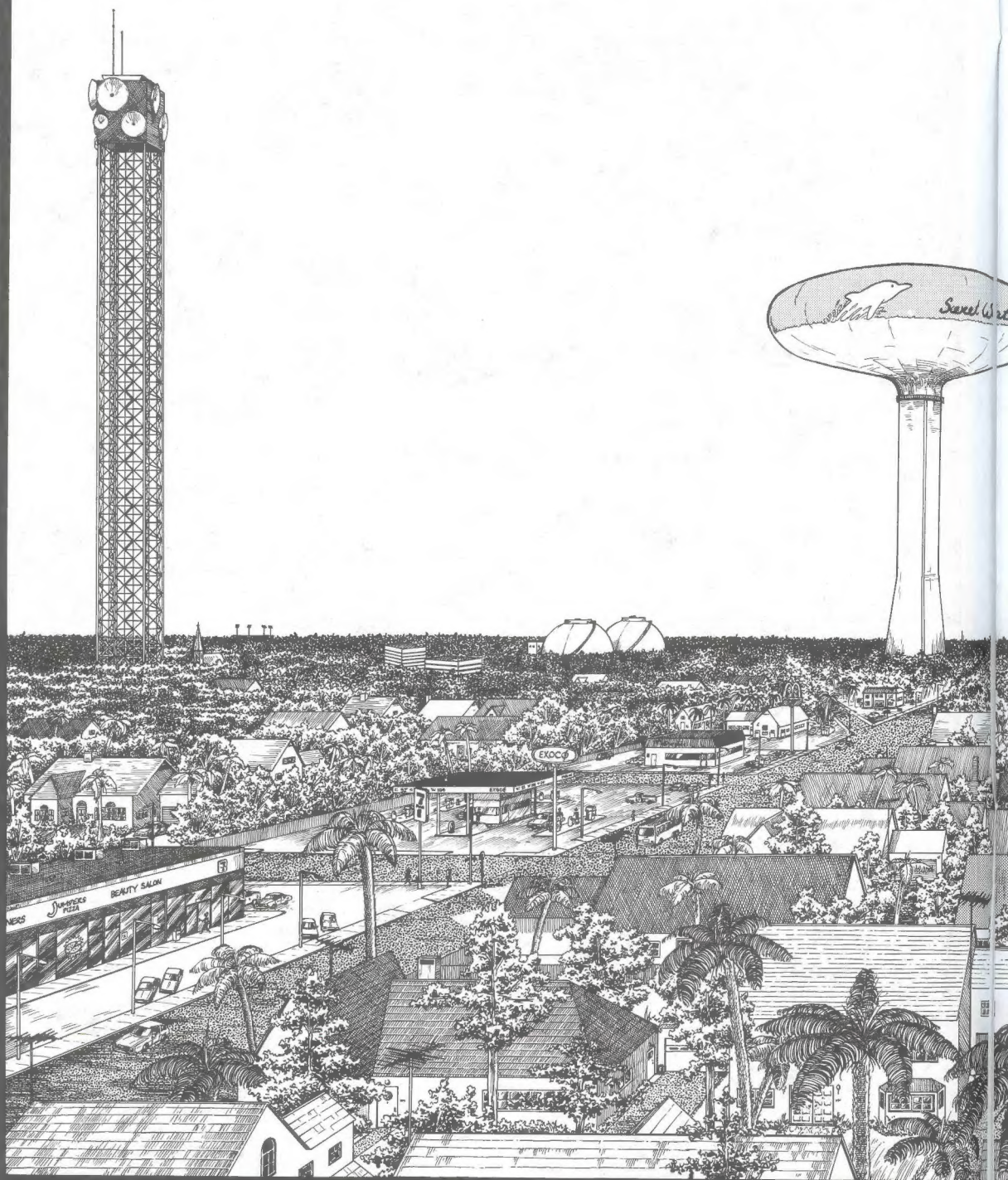






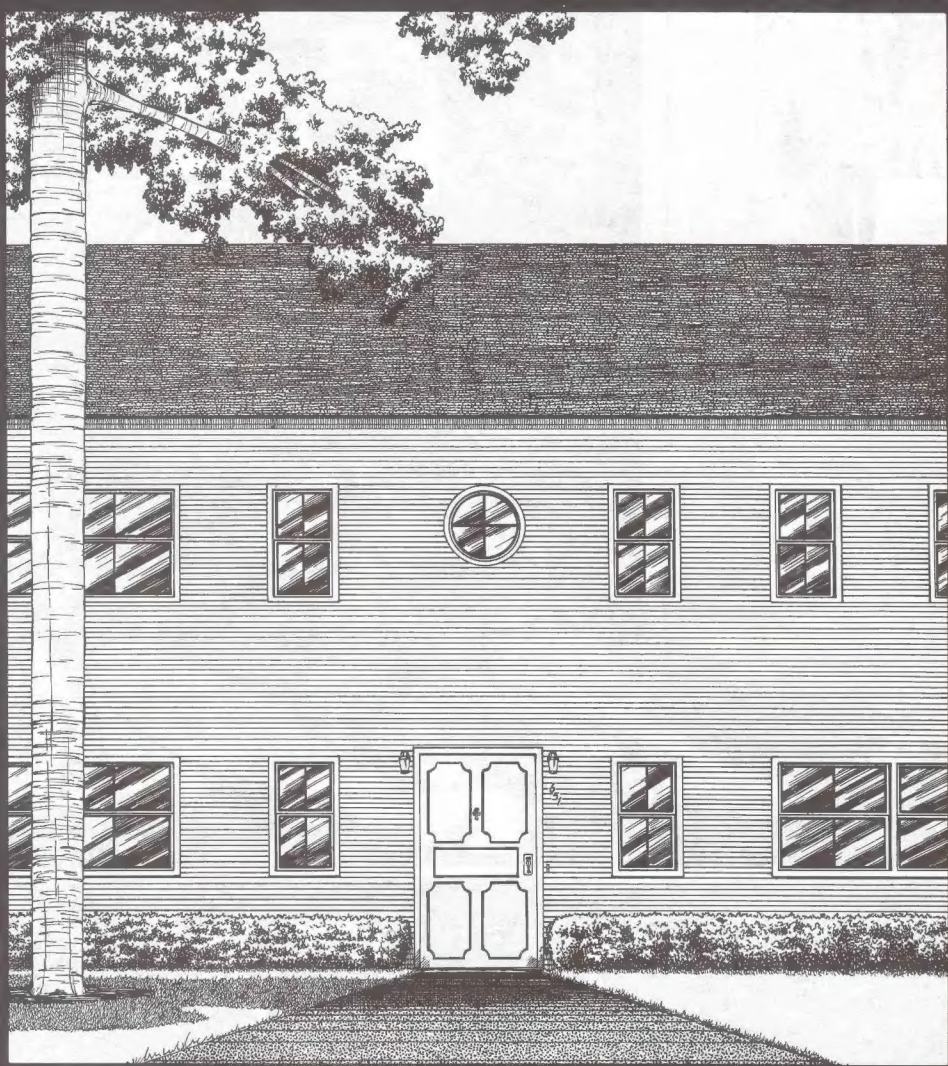
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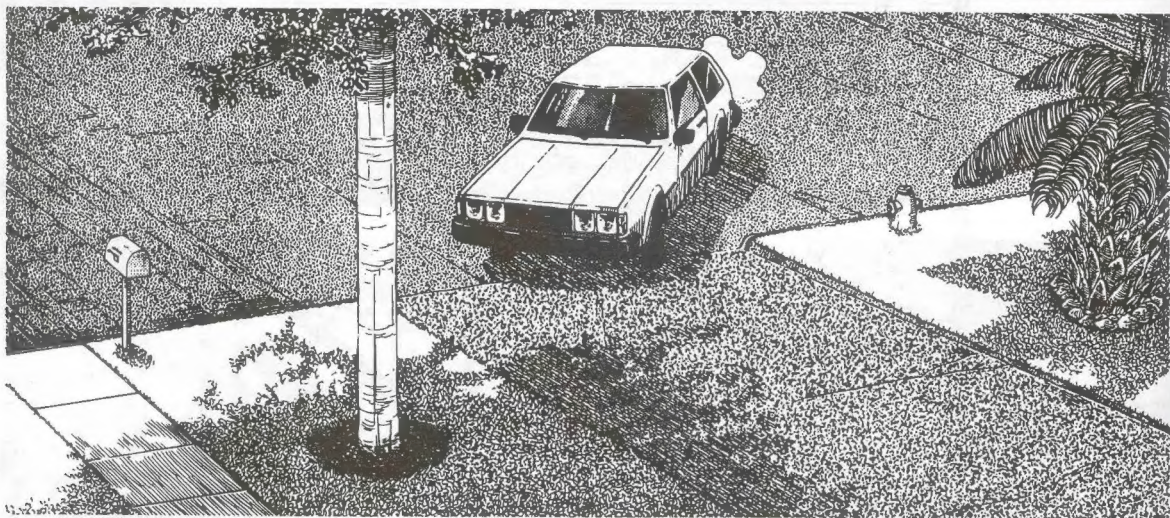
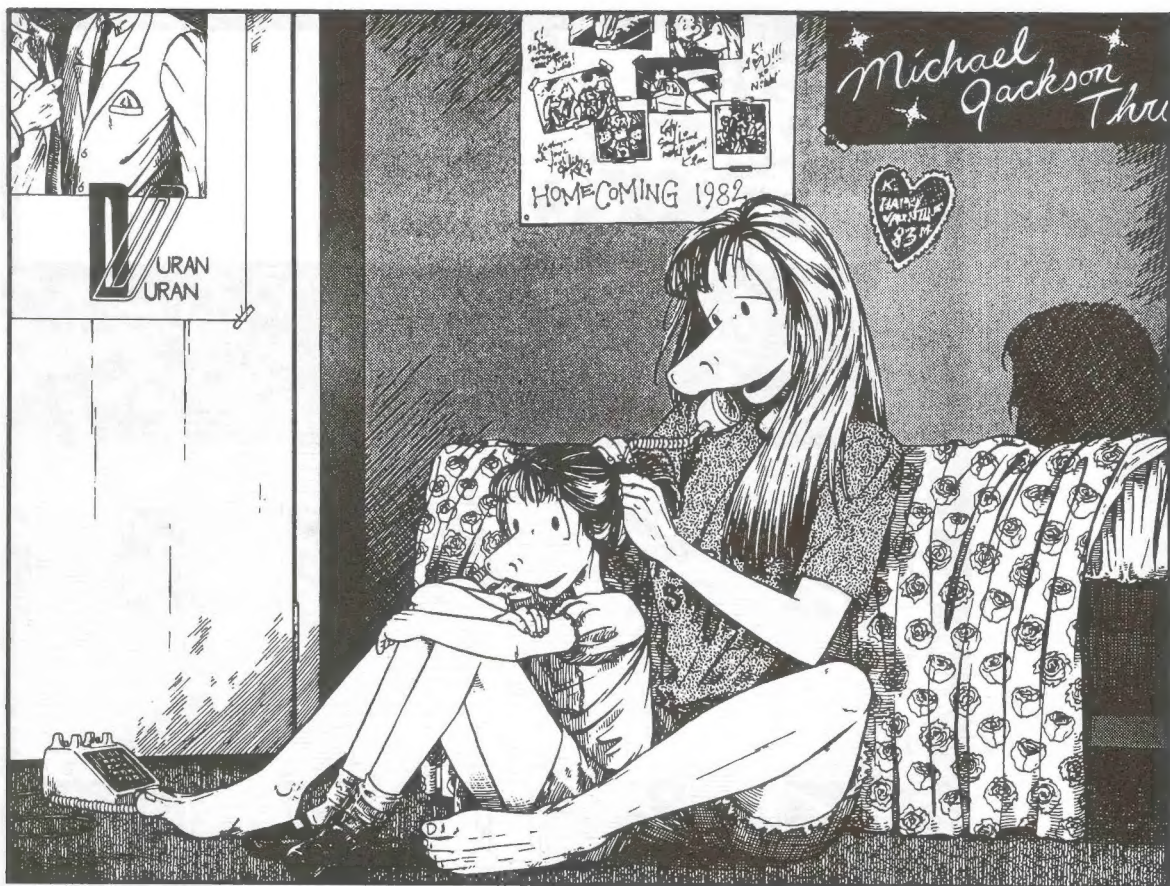




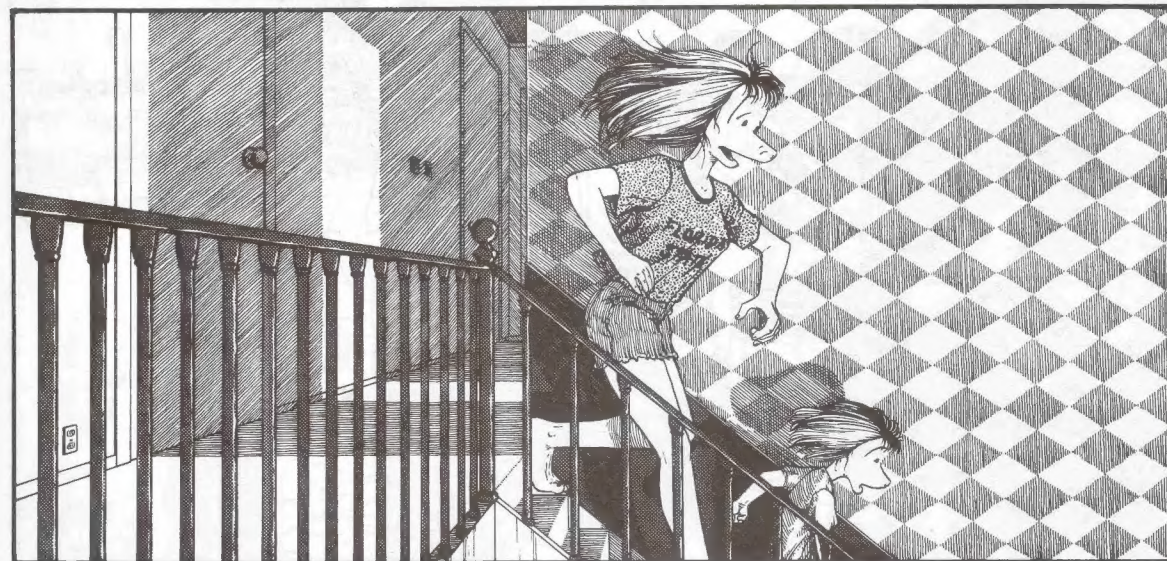
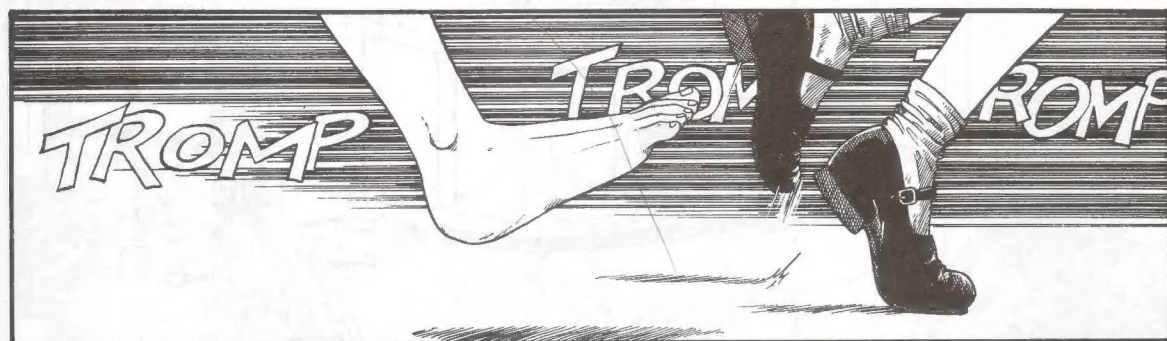
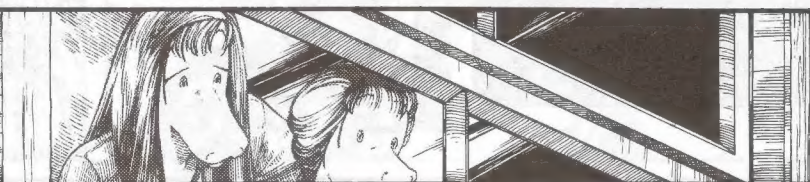
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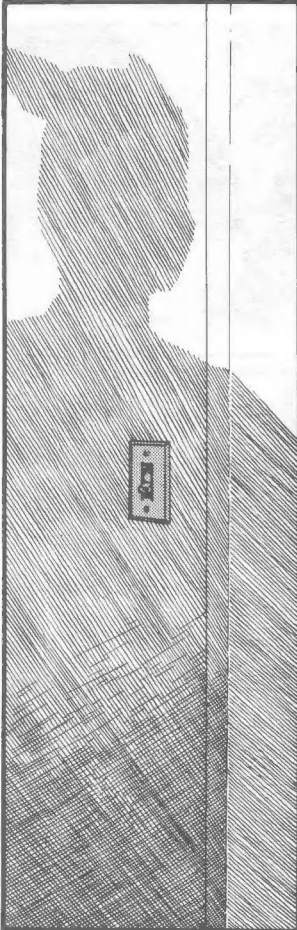
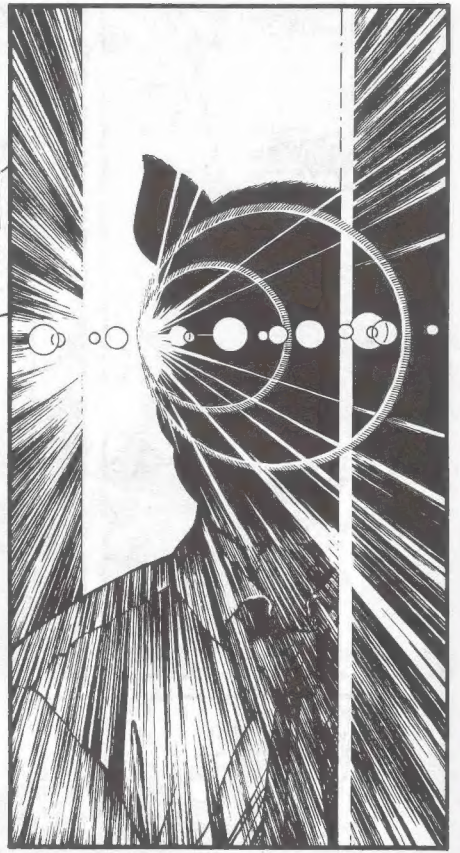
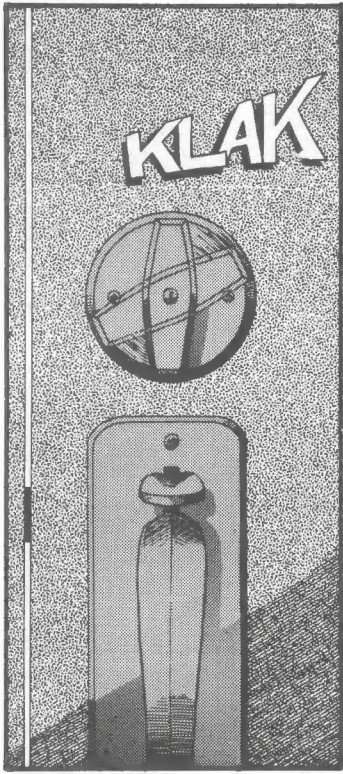












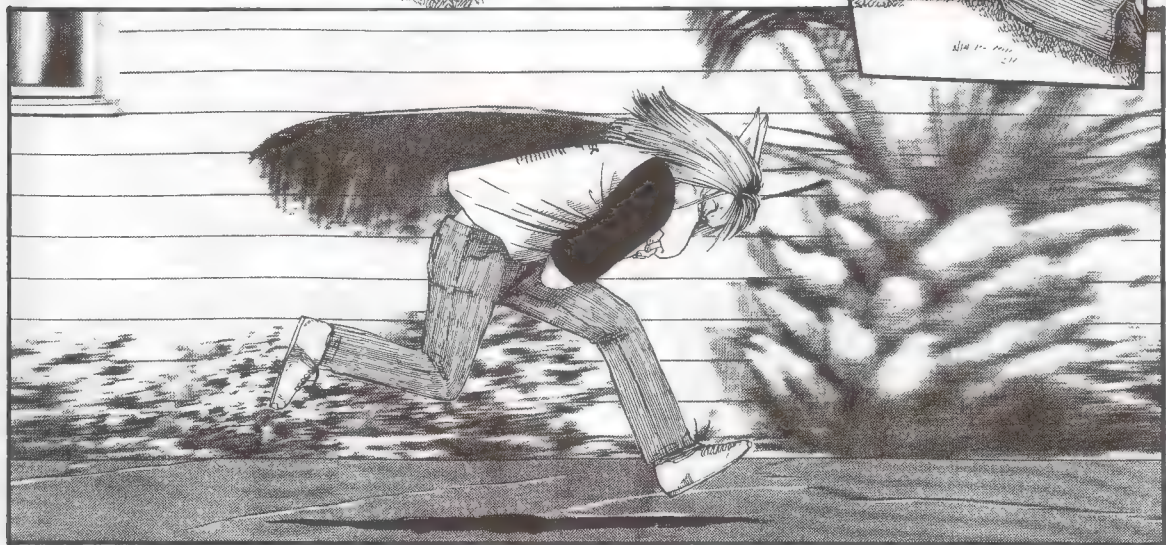
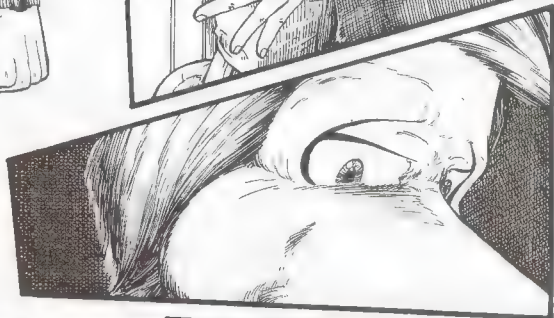




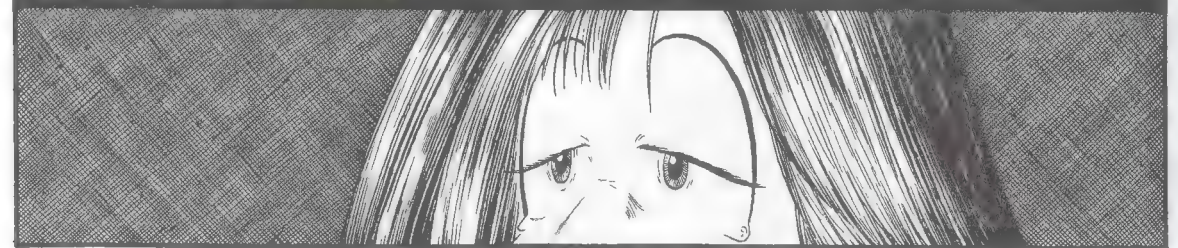
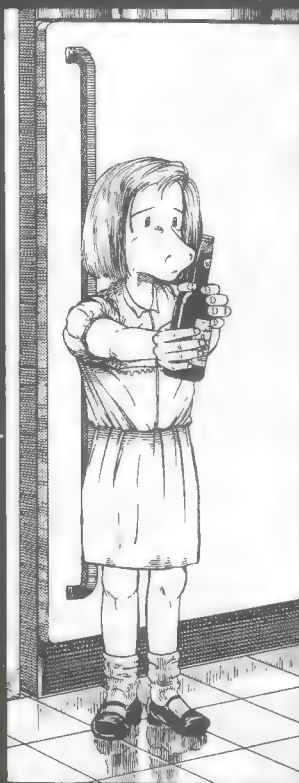




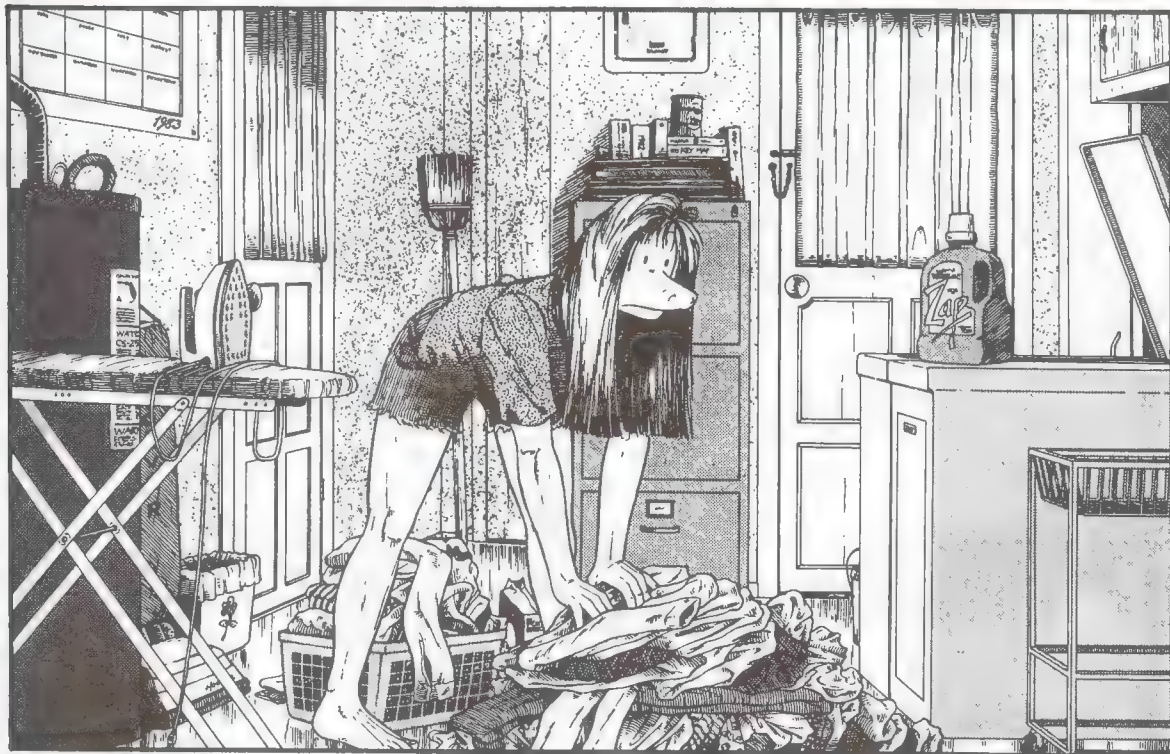




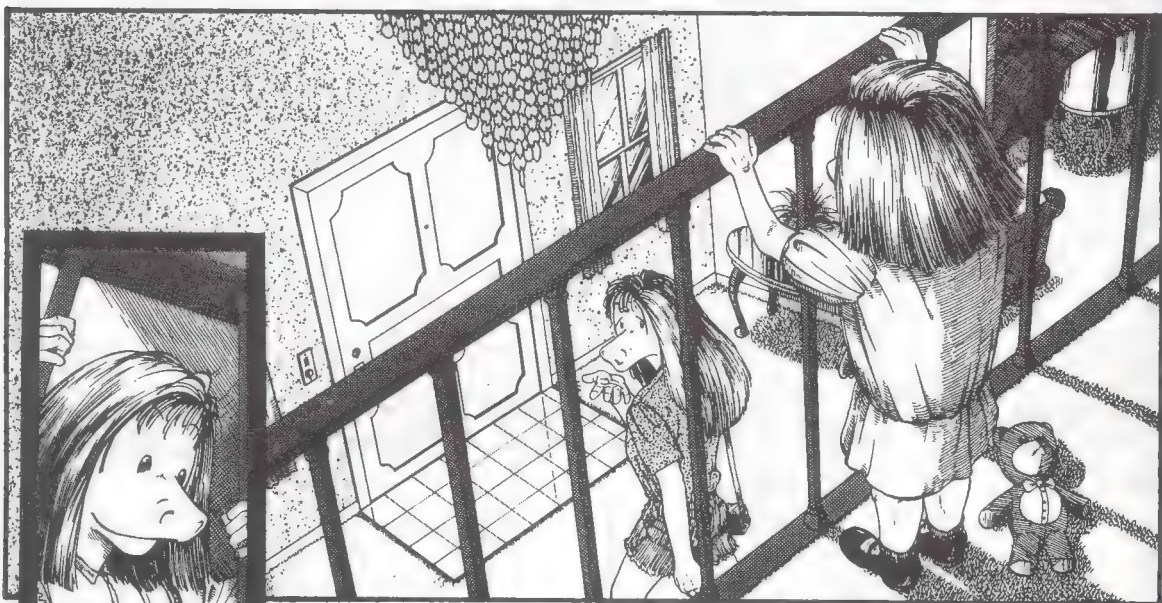
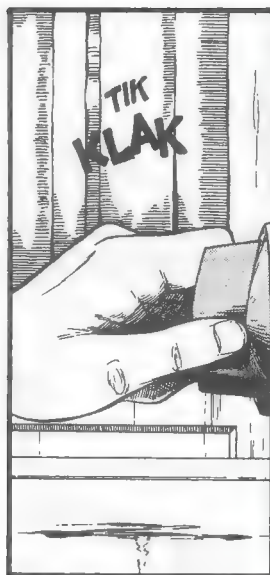




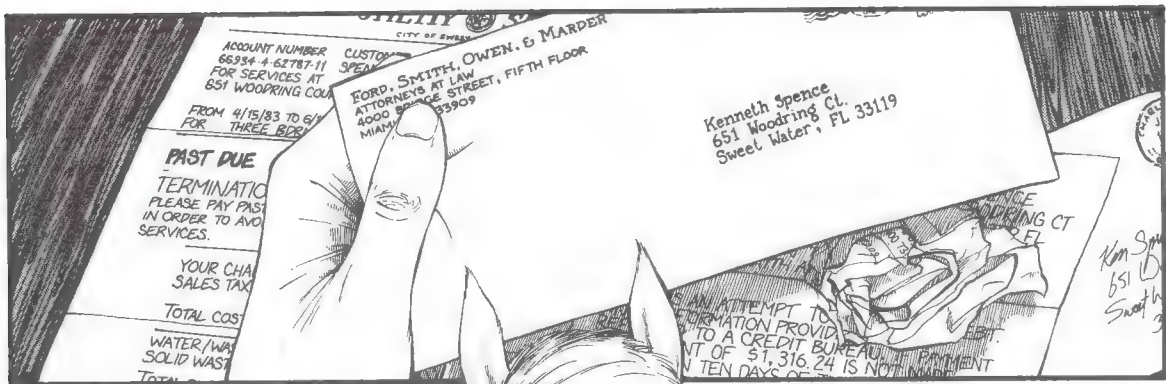




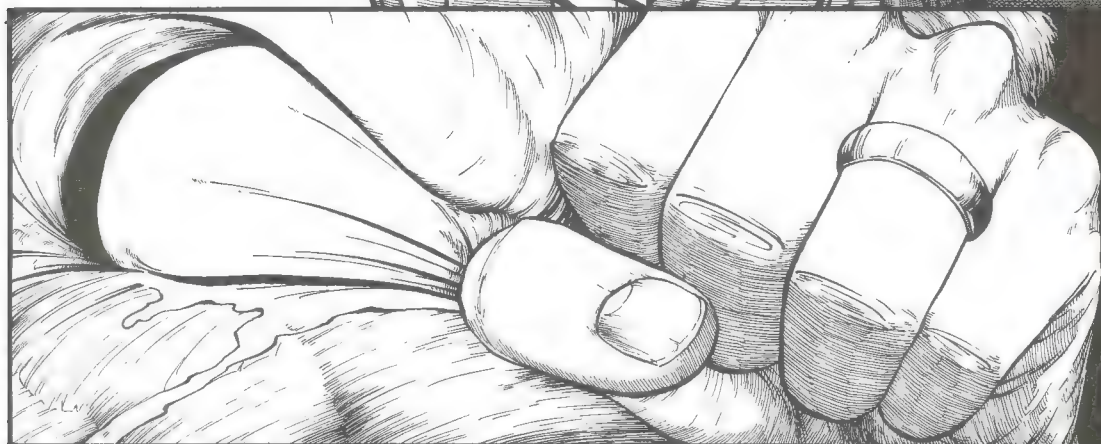




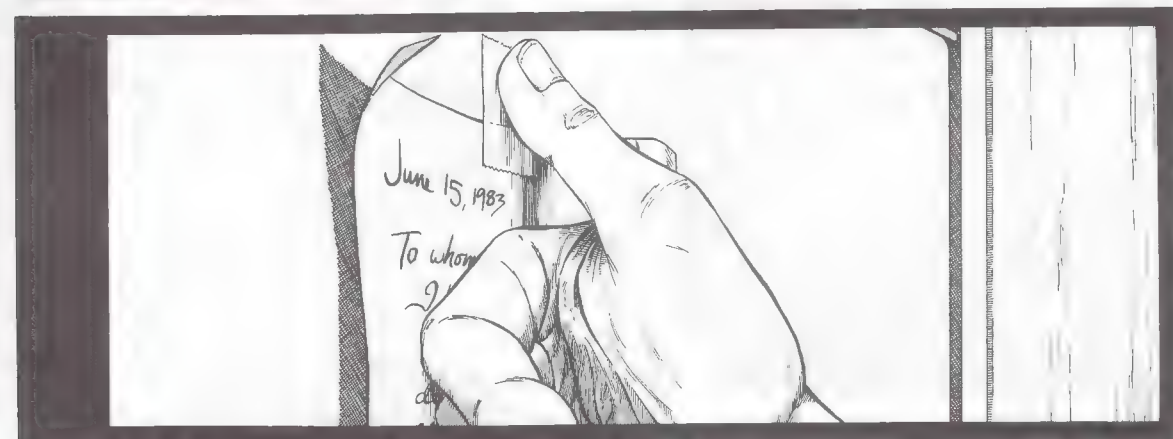
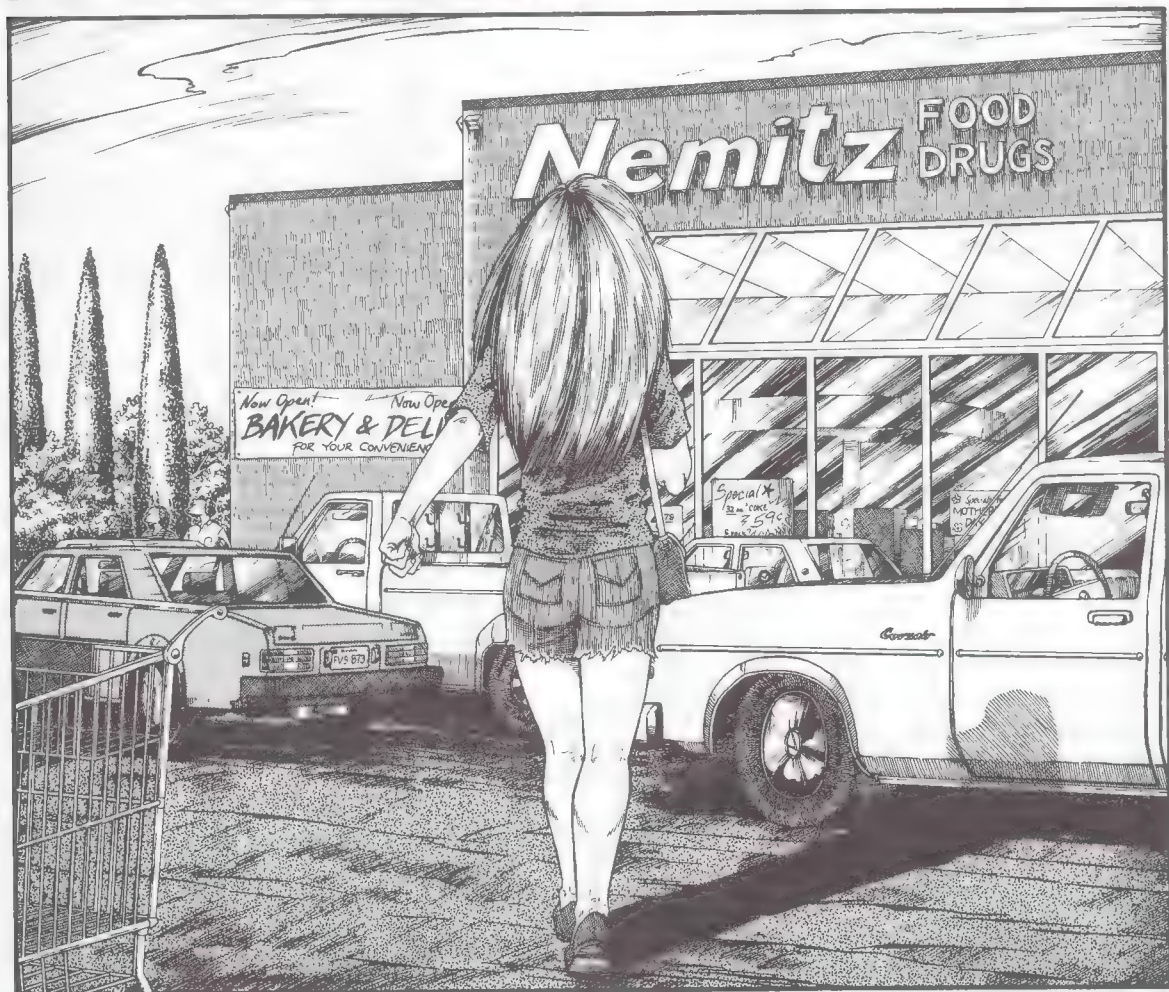
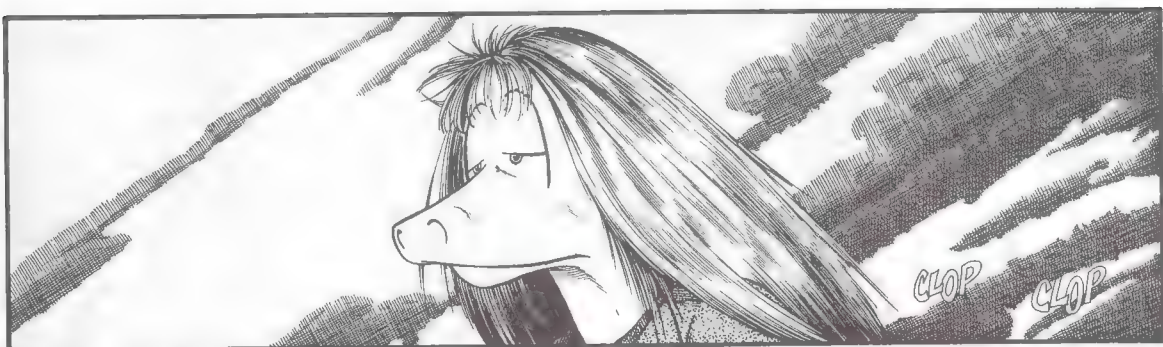




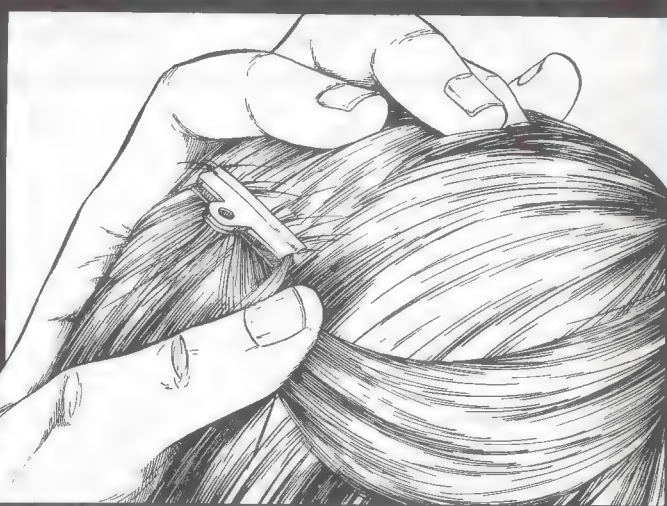
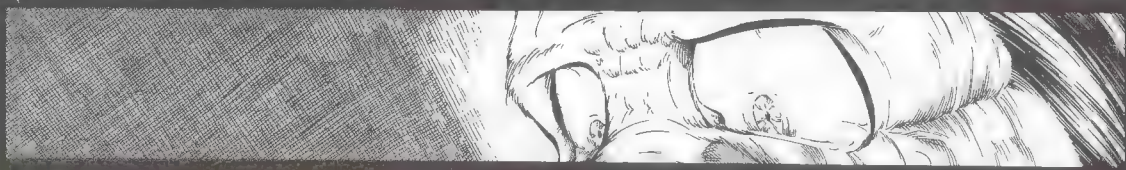
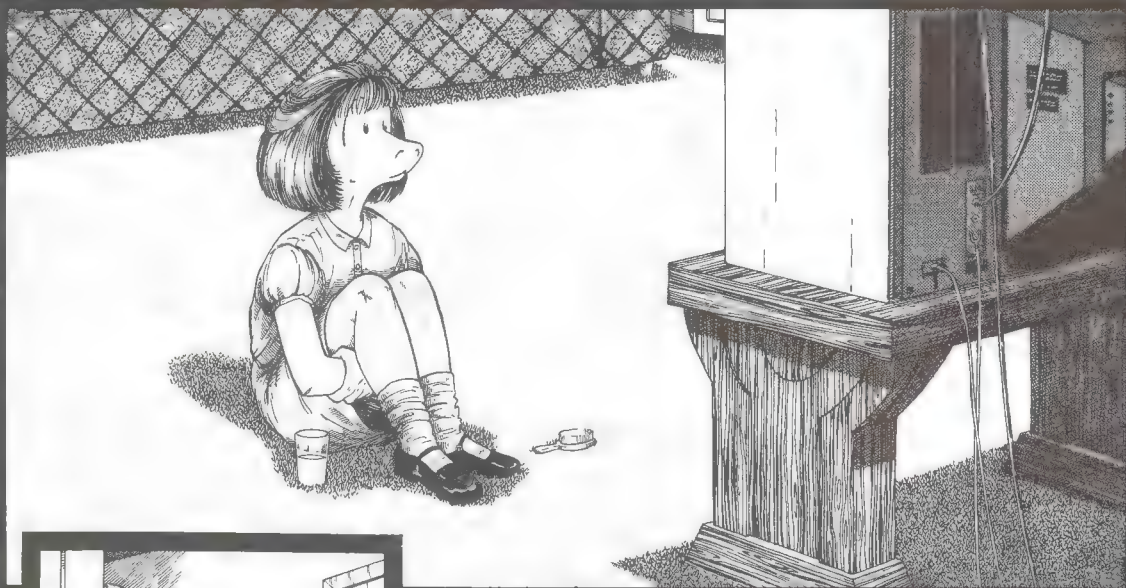




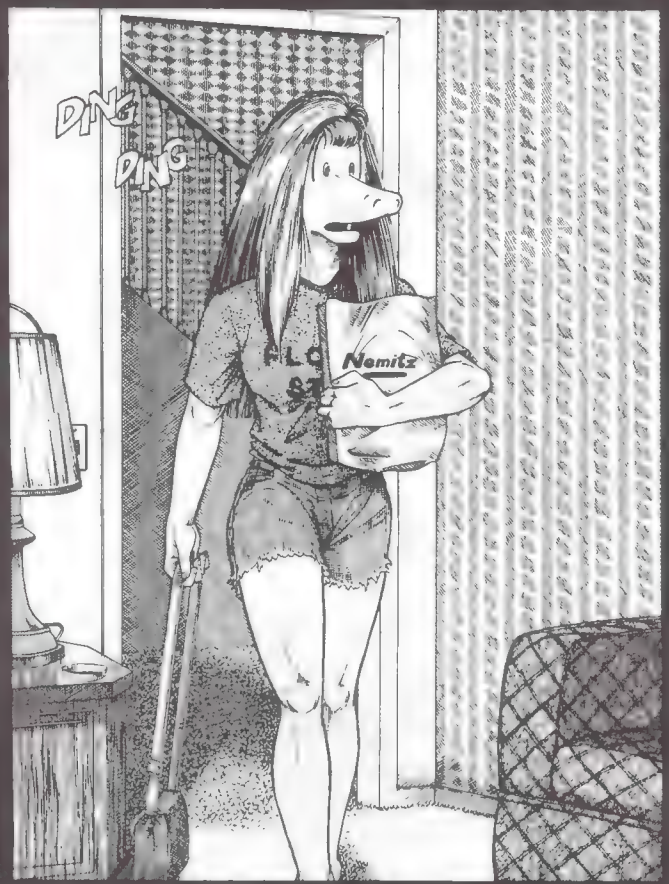
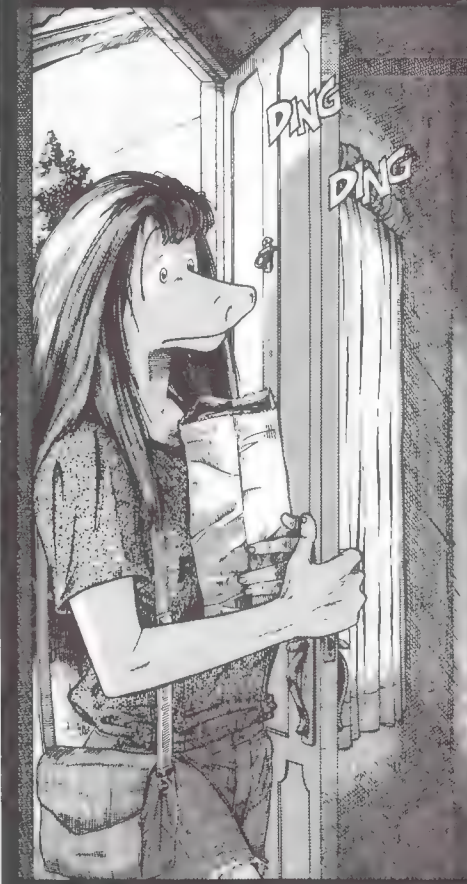
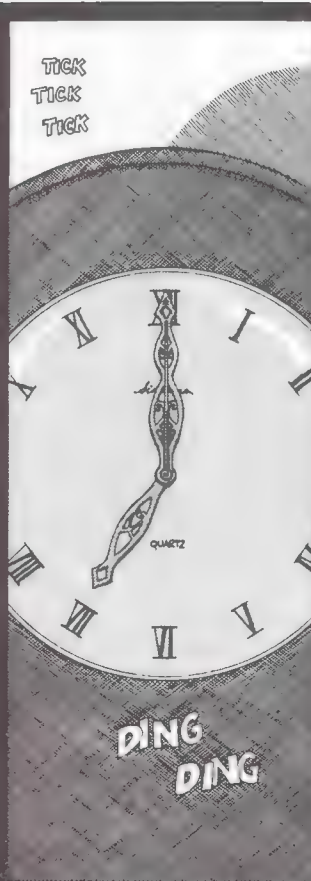




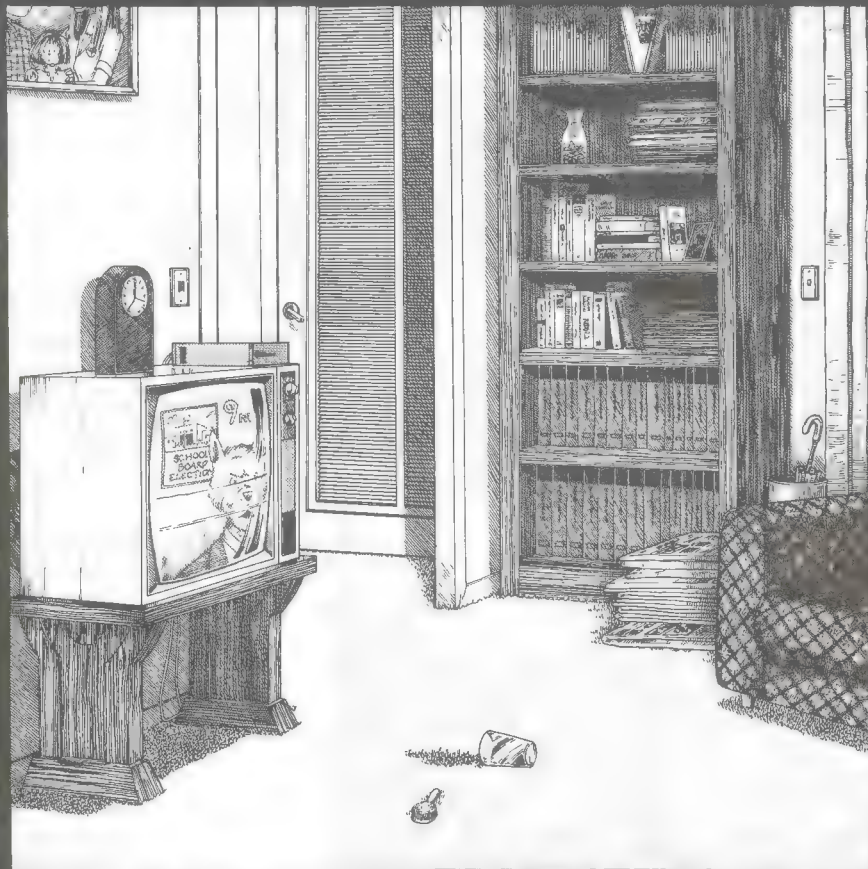




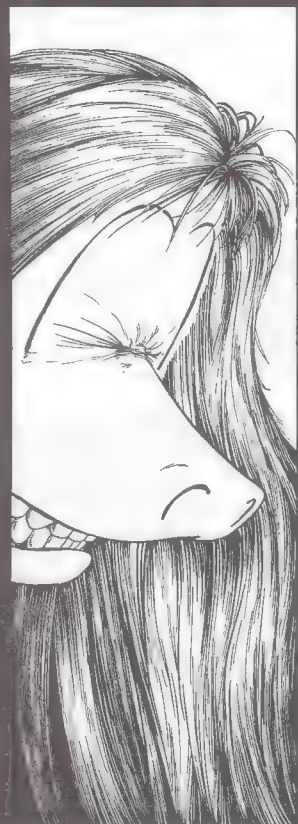
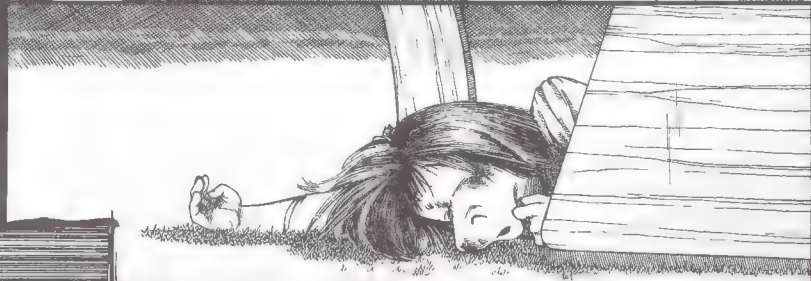
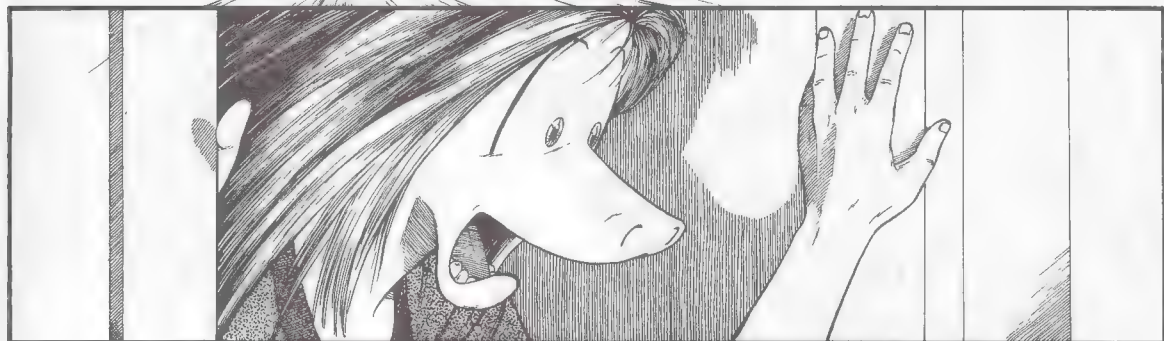
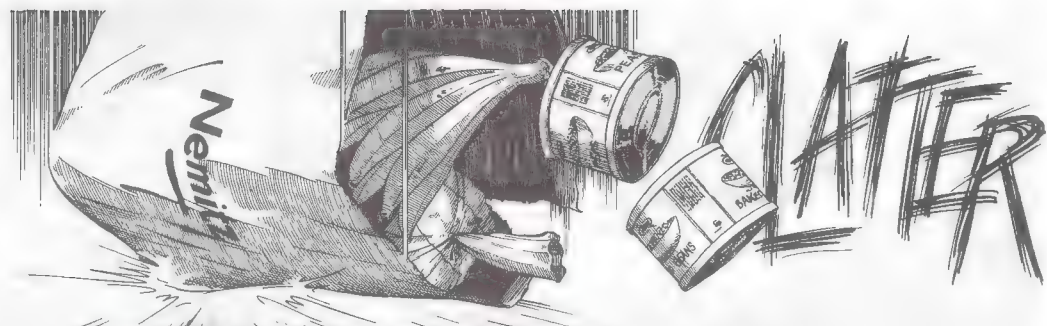




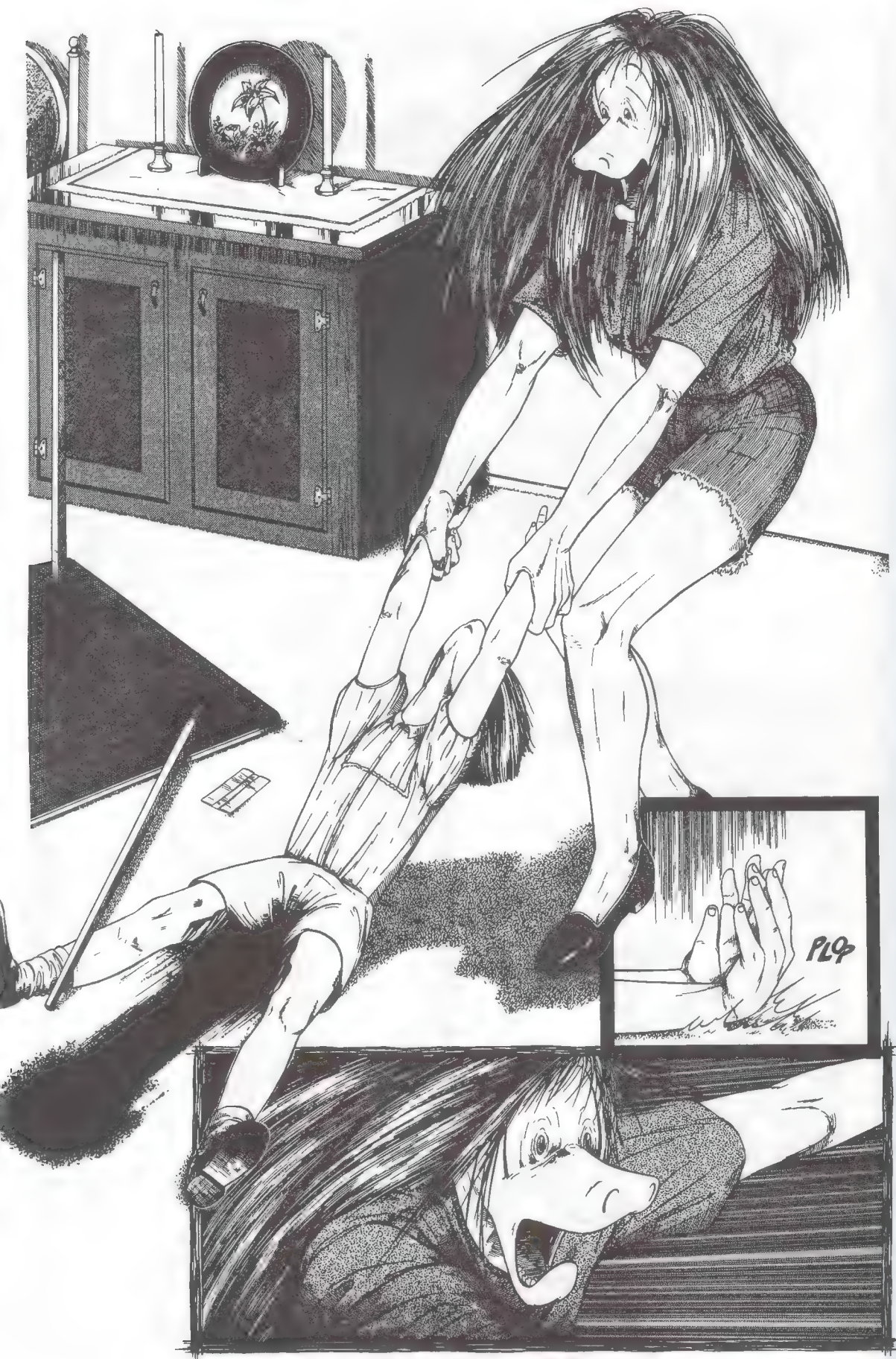




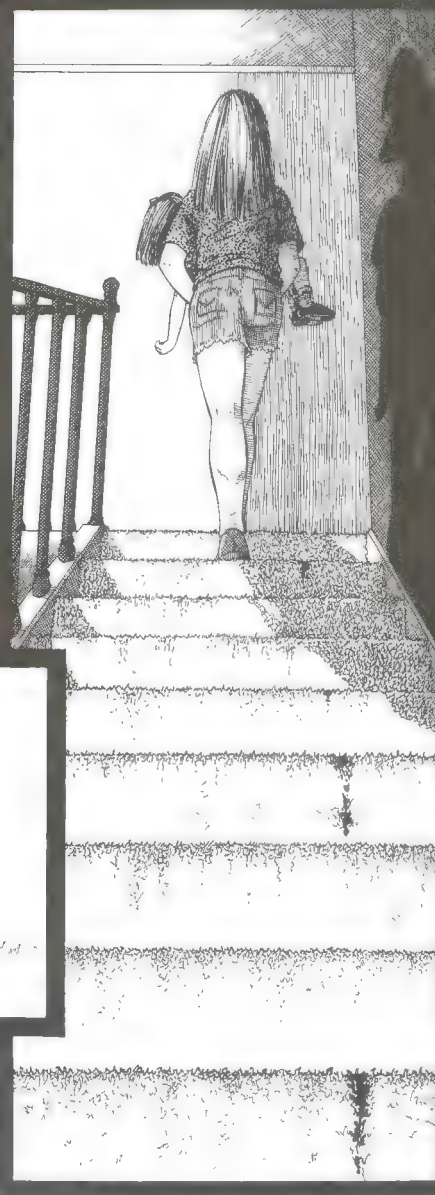
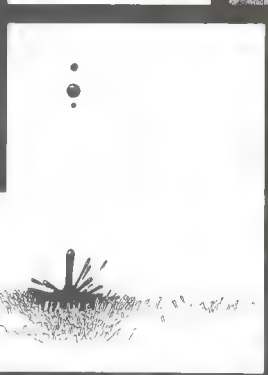
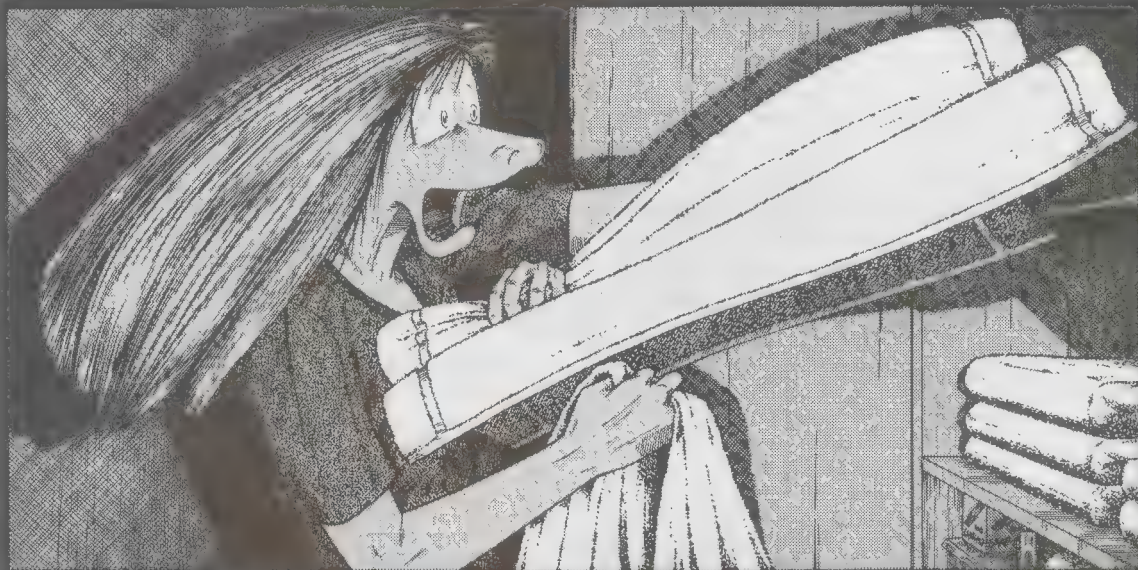




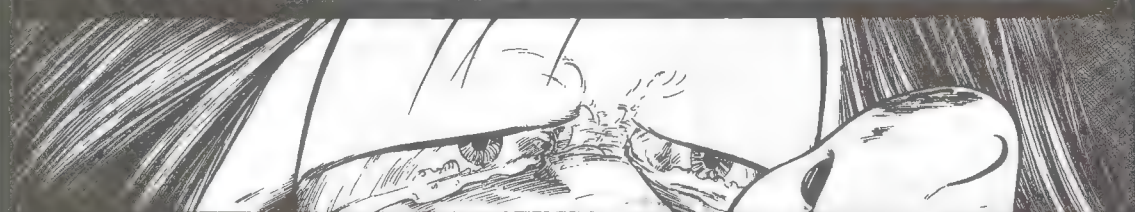
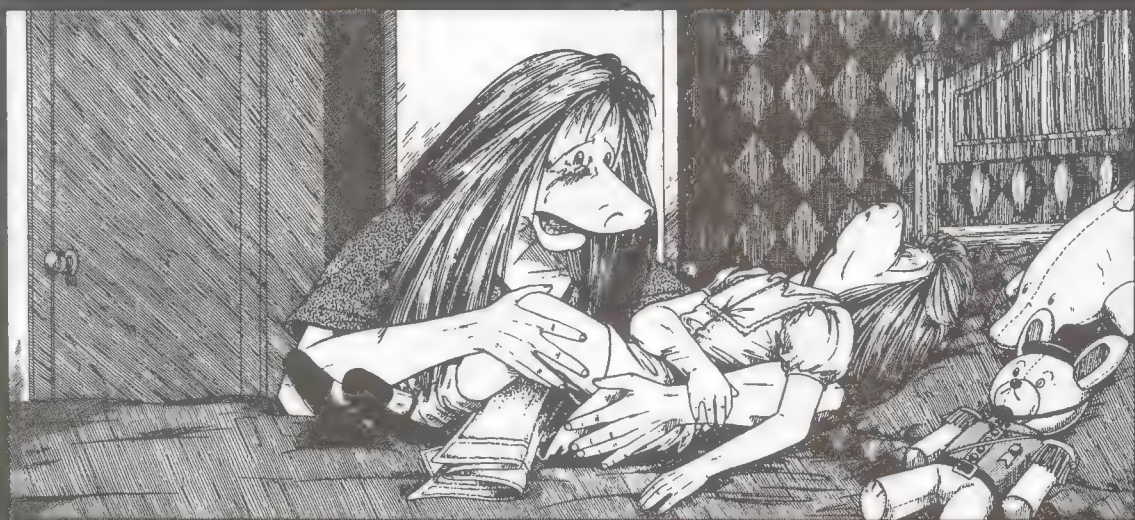
























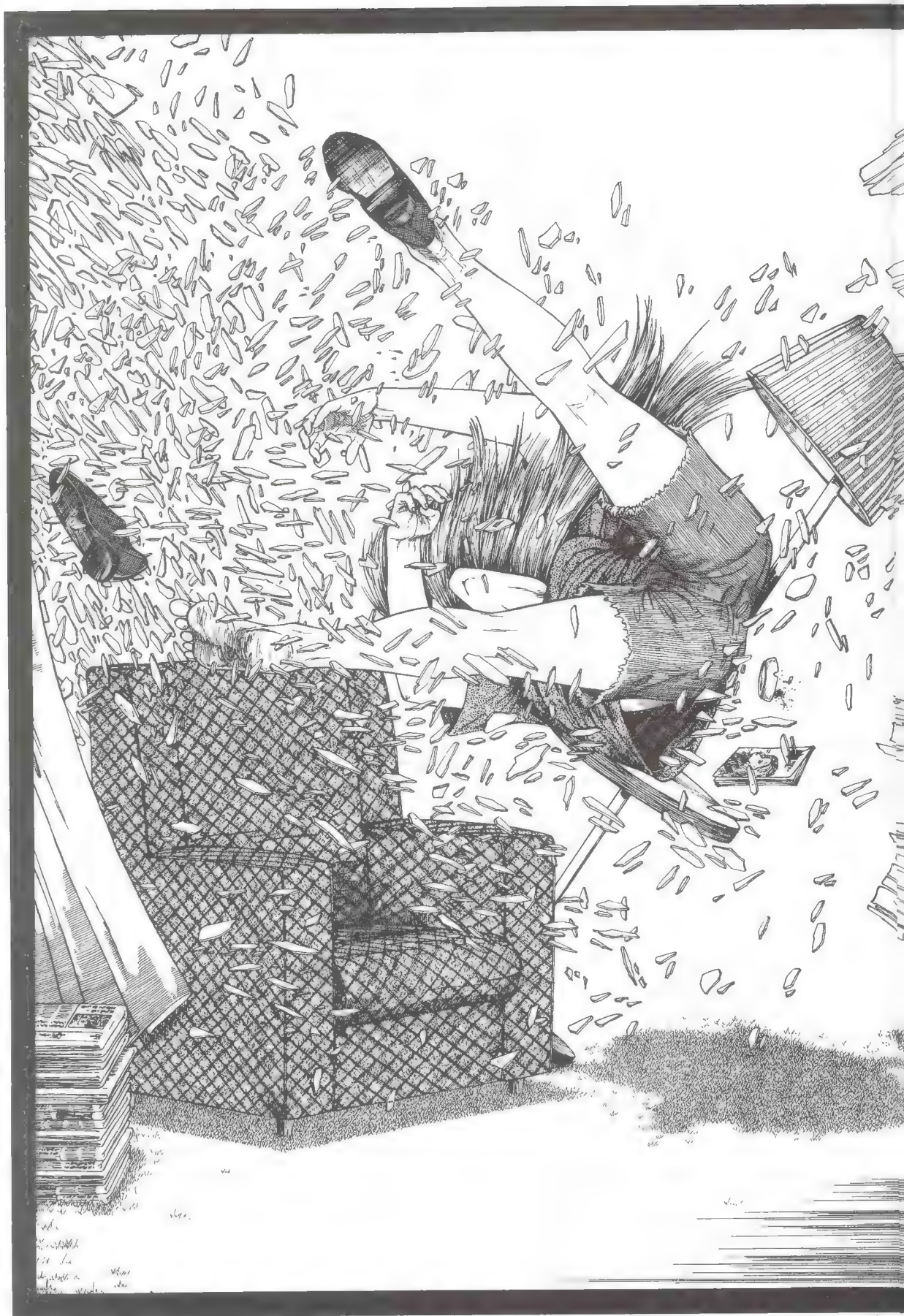




















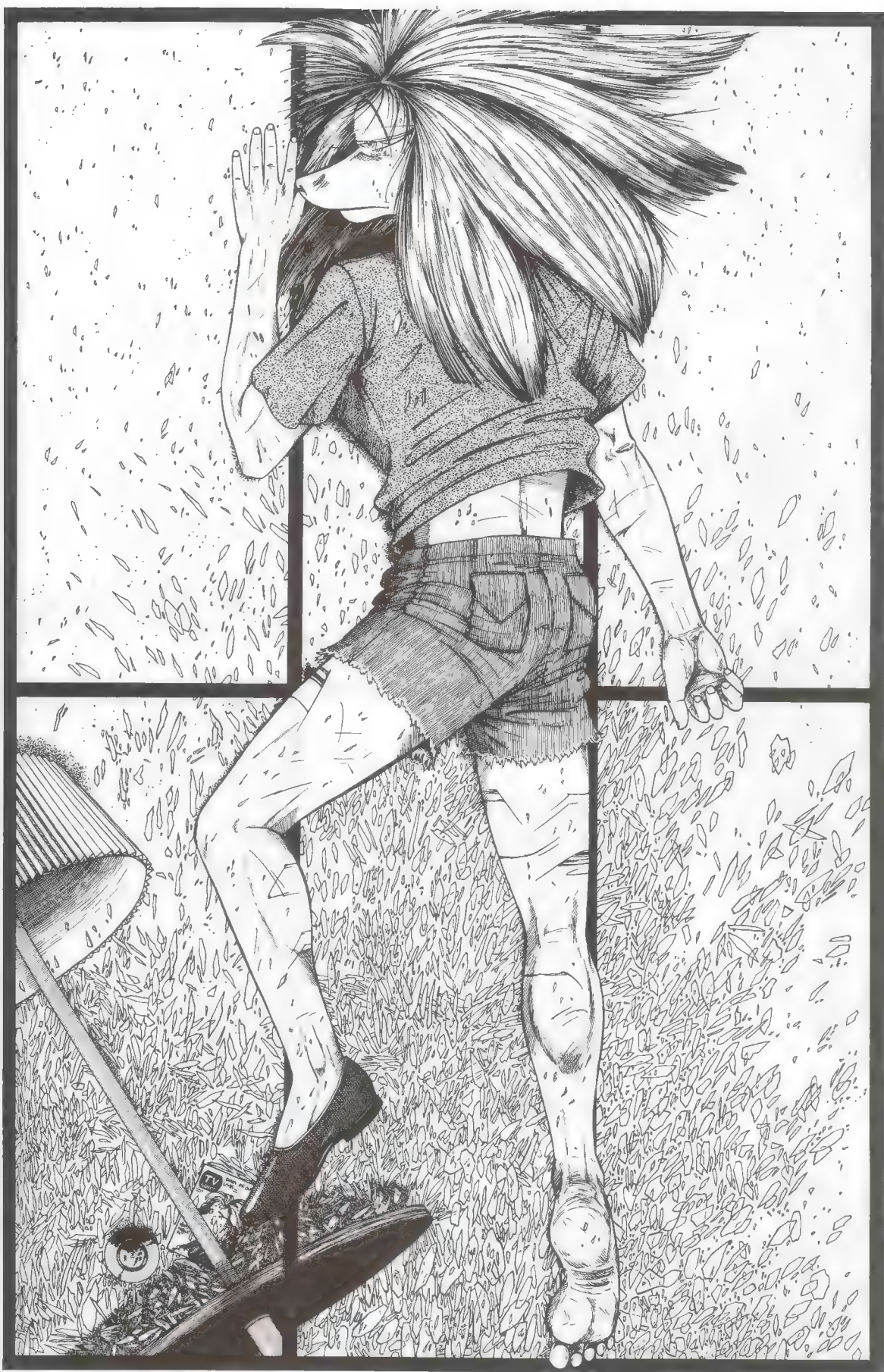




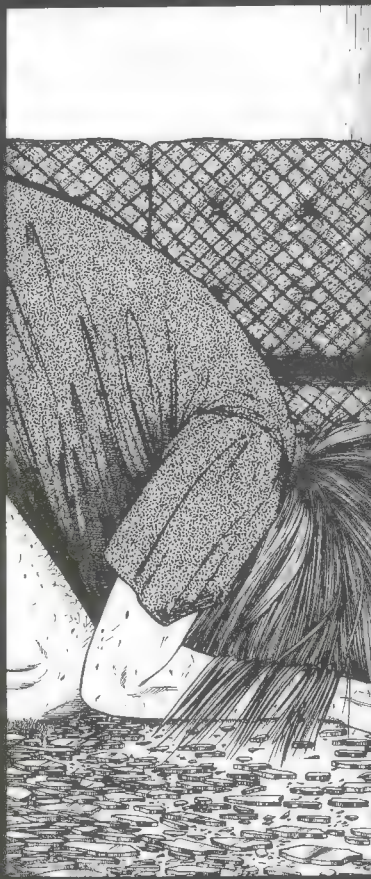
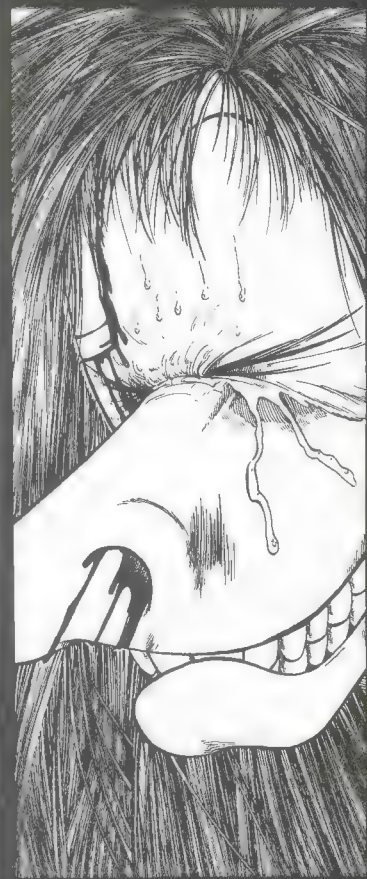
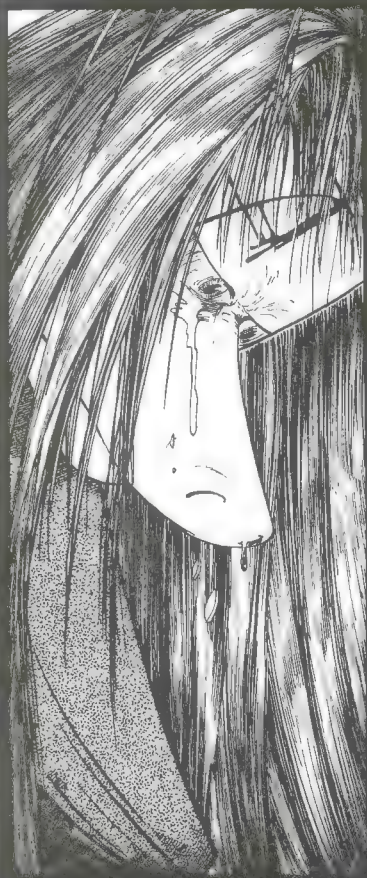




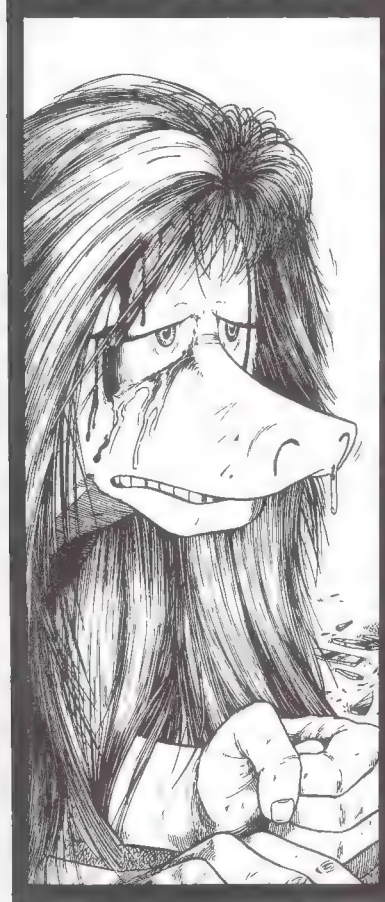












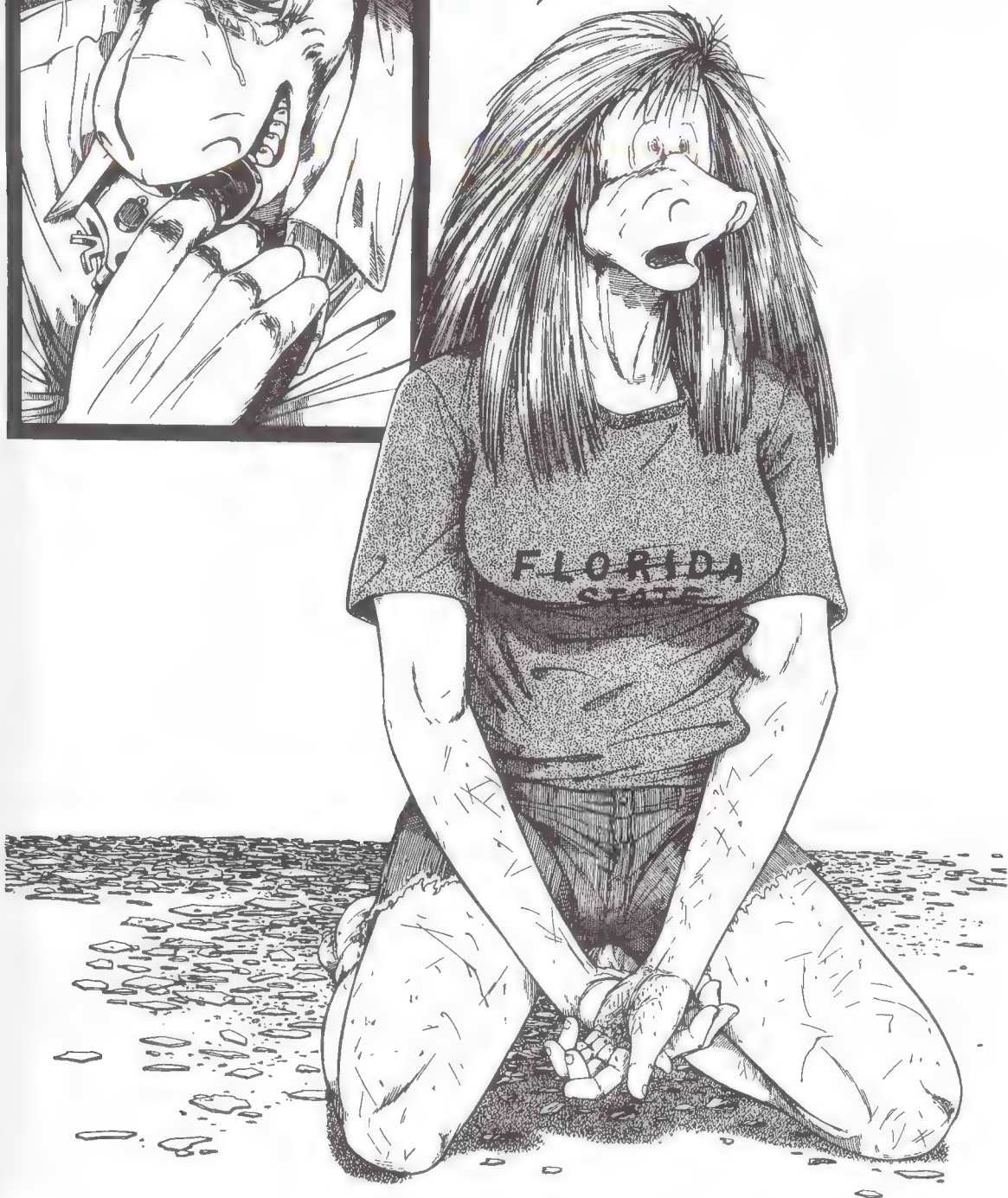




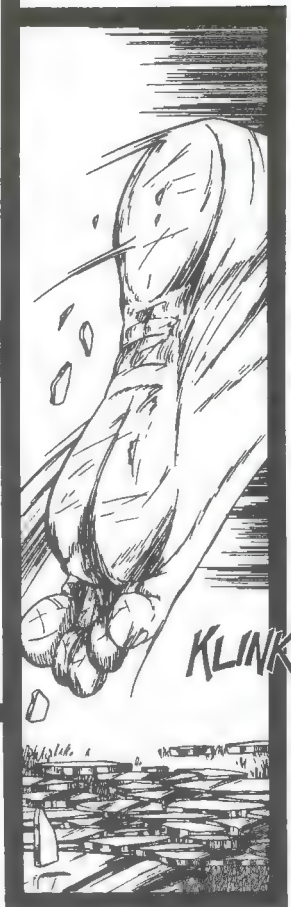
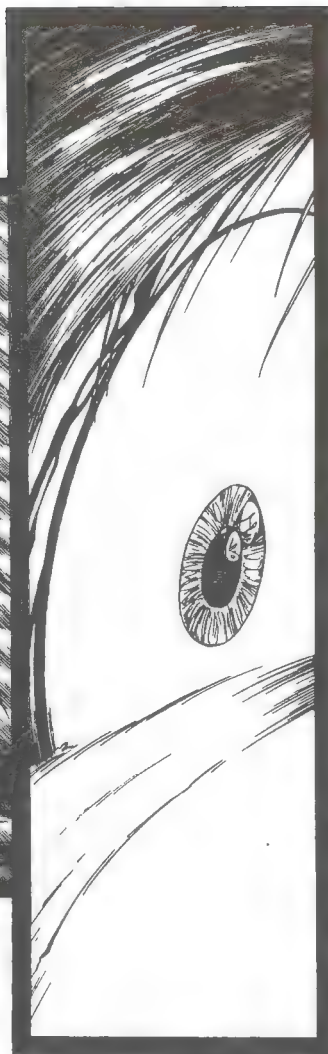
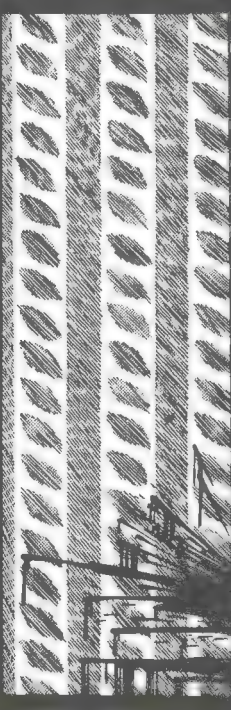
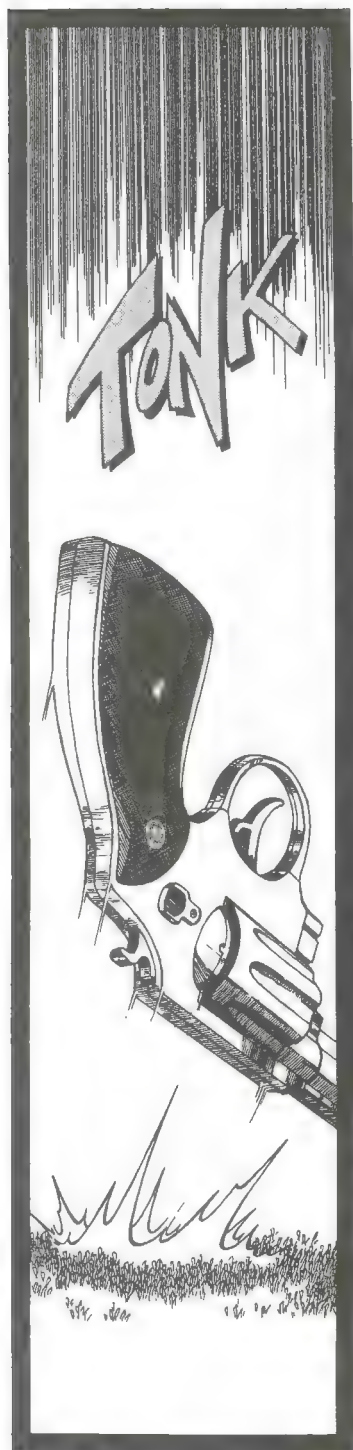




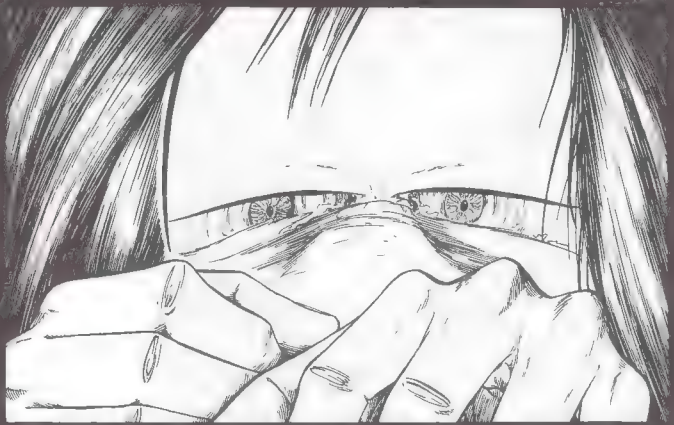
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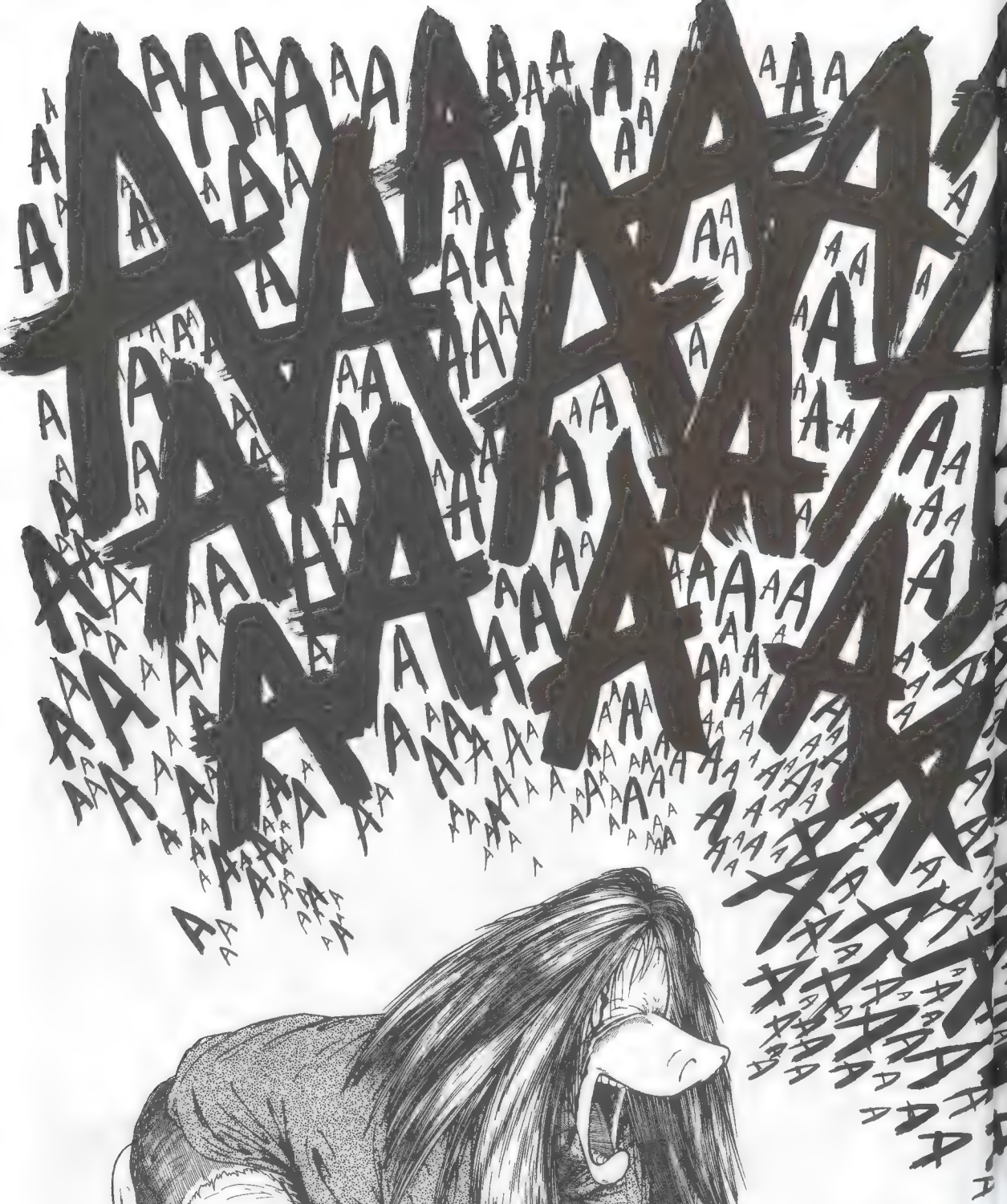




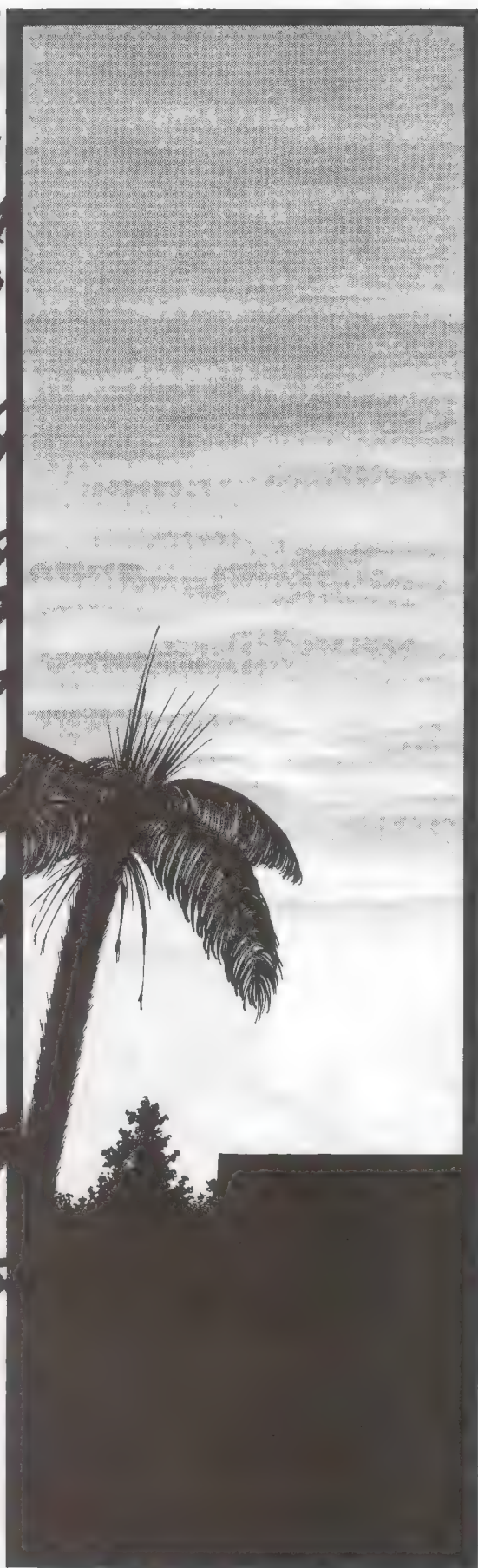




















KLIK LAK  
**SLAM**







# Antarctic Blast

May 1998

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## ANTARCTIC PRESS ATTRACTIONS (SUBJECT TO CHANGE)

May 1998 ATTRACTIONS  
Usagi Yojimbo Action Figure  
Box Office Poison #9  
Robotech: Escape #1  
Warrior Nun:  
Black and White #10  
Girls of Ninja High School #8  
Hepcats #11  
Shotgun Mary #2  
Gold Digger #40  
Warrior Nun Areala #6  
Luftwaffe: 1946 #10  
Hepcats #12  
Robotech #8  
No No UFO #4 (Venus)

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## May I help you? by Joeming W. Dunn, MD

Apparently, some did not know that my previous ANTARCTIC BLAST was an April Fool's joke. It seems that some of my statements were not outlandish enough to be taken as a joke. I did try to sell those people that were fooled oil rights underneath our office.

Well, the convention season is fast approaching, and we intend to participate in the following conventions:

- a) Project A-Kon, Dallas, TX
- b) Wizard World, Chicago, IL
- c) San Diego Comic Con International, San Diego, CA
- d) Dragon Con, Atlanta, GA

Since going to conventions is quite time-intensive and financially expensive, we pick and choose the conventions we attend carefully. We also try to rotate every year to different conventions in different parts of the country so we can reach as many fans as possible. We sponsored a convention in San Antonio last year, but not this year. We felt that we needed to better promote and finance our convention and therefore decided to postpone it for a year. So if you plan to attend any of these conventions, please drop by our booth and give your compliments or complaints.

This summer, we are planning to release many ambitious projects. Scheduled are Brian Denham's *American Woman*, Scott Clark and Dean Zachary's *StarGods* (under their Conquest Studios banner), and many new and different action figures, including Usagi Yojimbo, Flaming Carrot and Alley Oop. If you have not seen any of these projects or action figures, please make sure you

check out *DIAMOND PREVIEWS*. This is the catalog of the comics industry and shows what is being solicited by various publishers and manufacturers. It is released on a monthly basis (usually at the end of the month) and is a good source of information on ALL publishers. Many publishers, including ourselves, are limited in their amount of advertising in other sources, so *PREVIEWS* may be the only way some titles get promoted. By skipping *PREVIEWS*, you may also miss out on some new and different things. I know that Fred Perry, creator of *GOLD DIGGER*, went to a convention recently at which his fans told him that they were unaware that a *CHEETAH* action figure was being produced (which, incidentally, should ship the first week of May).

Recently, two publishers, Acclaim and Awesome Entertainment, announced they would be scaling back their lines. I am always sad to hear that publishers have to reduce their lines or close shop. It was just last year that Antarctic Press reduced the number of titles we publish by half, so I can relate somewhat with these publishers. I have always stated that if Acclaim or Awesome or any other publisher could get a hundred fans into a comic store, then one of those fans might buy an Antarctic Press title. But when lines are reduced or removed, will the fans of those books go to other books? I hope so...but there are some who will stop collecting or visiting their local comic store because they can't get *Solar* or *Fighting American* anymore. So whenever this sort of thing happens, publishers and retailers need to work together to support those fans.

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PRESENTS  
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STARRING IN...

## "HORMONES NEVER SLEEP"

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mumble....



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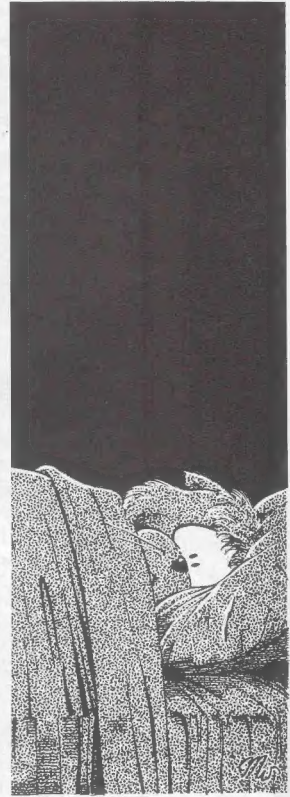
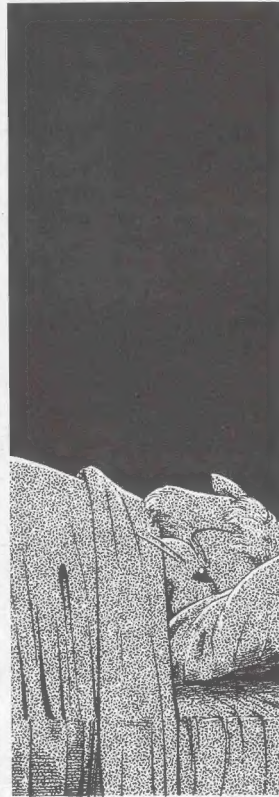
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JULY

